TRAIL OF THE THR



ne into its own again.

very successful busi-

For a long period of time melofathers knew had been in the Slough drama had declined into a cheap class ugliest form, reeking with sensationliem, with little coherence in plot and no attempt at clear dramatic con-Then came the motion murders, opium dens, white slave traffic and all the horrors that the daily press is compelled to give mention to in its search for news, and they put the spoken melodrama practically out of business.

But with the coming of the world the war as his theme and building pro-ally propaganda. In his play of "Seven Days Leave" he has appealed veiling of a shrine; there is the levelling little of 'The Poor of London.' of rank caused by the war, as shown "'The Shaugraun,' also by the cook's son as Captain, and the

march away to France with the British flag and the Stars and idol of that time, was also in the cast.

Stripes side by side, the height of the "About 1880 George R. Sims wrote

old first class melodrama is reached. accidental is proved, not only by the success of "Seven Days Leave" in this his play is now in its second year at er Henry Irving's Lyceum Theatre

Vaudeville and Burlesque.

Theodore Kosloff, the Russian dancer, will return as the headliner at the Palace Theatre this week, assisted by his com-pany from the Imperial Theatre, Moscow. Nellie and Sara Moscow. Nellie and Sara Kouns, the sister soprano singers, have made such an impression that they will be retained for a fourth week. Pat Rooney and Marion Bent will be seen in "Over Here," a playlet, which takes them out of their regular song and dance work. Herman Timberg and his dacing violin girls will remain a second week. Ben Welch will do his Hebrew characterizations.

Eddie Leonard, the minstrel, will be the chief entertainer at the Riverside Theatre. Frank Fay in "Alone-Nearly," and Lee Kohlmar and company will present "Two Sweethearts." Ben Ryan and Harriette Lee will be seen in their funny "You Spoiled It," and several other amusing acts will complete the bill.

Among the attractions at the Colonial Theatre this week will be Carmela and Rosa Ponzillo, Italian girl singers; the spectacu-lar "Submarine F-7," James Mul-len and Alan Coogan, in their skit, "Make a Note of It," and "Vaudeville's Equine Joy Fest." Maids of America will be seen in a new two act satire, "Some-where in America" at the Co-lumbia Theoree this mean.

lumbia Theatre this week. Heading the company are three popular burlesque players, Al K. Hall, Bobby Barry and Florence Rother, Many vaudeville numbers will intersperse the action of the two acts.

Madeline Harrison, in Russian and classic darnes, will head the bill at Loew's American Theatre and Roof the first half of this week, while the last half will feature Slatko's Midnight Rol-lickers in a dance spectacle.

of Despond. From the high class Robert Campbell, the general manager South, called The White Slave." of pre-civil war days melo-of the "Seven Days Leave" compa-ad declined into a cheap class nies now playing in North America. on the Mississippi River between the of entertainment, showing vice in its Mr. Campbell is the son of the late Belle Creole and the Natchez. Bartley Campbell, who might most White Slave' was first acted in the properly be called "the father of American melodrama," so far as the struction. Then came the motion writing of such plays is concerned, pictures, depicting railroad wrecks. I found Mr. Campbell in a reminiscent mood the other afternoon, and in the course of his remarks he said:

"Let us first speak of the melodra-matic plays of Dion Boucleault. They were the rage of New York as long ago as 1850, when that gifted Irishman produced in Laura Keene's Thewar an English playwright, Walter atre his play of the Southland, 'The Howard, hit upon the idea of taking Octoroon.' This was shortly after the first performance of Harriet Beecher therefrom a melodrama which serves Stowe's immortal 'Uncle Tom's Cabin.' many excellent purposes, especially as About 1867 Augustin Daly wrote and produced a play of his own called 'Under the Gaslight.' In this play was to all the elemental passions of the the sensational effect showing a railnormal human being-patriotism is road locomotive and this was the first verywhere-intriguing enemies do scene of that kind ever enacted on a their worst and are baffled in the end New York stage, so far as the records by the young Irish American and his show. Dien Boucleault's play "The British allies. There is a religious Streets of New York' was another suc-element showing an English church-cessful melodrama of that period. This yard, and a surpliced choir at the un- play was acted in London under the

Boucleault, was produced at Wallack's son of a Duke serving as a private Theatre, then at Broadway and Thir-in his company. This is the right teenth street, in 1878, and ran for sort of melodrama, for it appeals to ever two hundred nights. It has been the gallery and the orchestra alike, said that this melodrama played to and when the Yankee cruiser with an more money than any other play ever eight pounder manned by bare backed acted in New York for the same num-American gunners and the rapid fire ber of performances and at a similar gun fires on the enemy U-boat, and scale of prices. In this play Mr. in the last act, when the American Boucleault himself played the role of Con and Harry Montague, a matinee

and produced in London at the Adelphi That the vogue of melodrama is not Theatre the Lights o' London.' This condental is proved, not only by the was the sensation of that theatrical season, and in 1882 this play was proity, but by reason of the fact that duced by A. M. Palmer at the old Union Square Theatre, where it ran throughout the entire theatrical season with a cast which included Charles R. Thorne, J. H. Stoddard, John Parselle, Sara Jewett, Maud Harrison and the other famous players of the Union

Square Theatre Stock Company. "Along about this time came "The Silver King,' which has proved to be one of the most famous melodramatic plays in the English language. It was written by Henry Arthur Jones and Henry Herman. This play was acted in London at the Princess Theatre with Wilson Barrett as Wilfred Denver in September, 1881, and was brought out at Wallack's Theatre, then located at Broadway and Thir-tieth street, during the season of 1881 and 1882. Along about this time came the melodramatic plays by George R. Sims and Henry Pettitt in this order: Ranks. The latter two were war plays, such as is 'Seven Days Leave,' and all of them enjoyed long runs. Somewhere in this period Oliver Doud nent,' and it was in this play that the

telegraph instrument was introduced on the stage, and afterward so successfully used by William Gillette in 'Secret Service.' In 1880 and until about road company of 'The White Slave,' while Jeffrey Lewis was the first wonderful prosperity. They were wonderful prosperity. They were patronized not only by the best class of theatregoers in New York but in all cities of the country. Wilson Bar-rett had made a success of 'Hoodman Blind' in London and 'Harbor Lights' had been very successful in England. so both of these plays were brought to this country and acted at Wallack's Theatre with Kyrle Bellew in the lead-

ing role and Annie Robe as the femi-nine lead. "To go back for a moment, if you will look over the first cast of "The Silver King" you will find Osmond Tearle, father of young Conway Tearle, play-ing the role of Wilfred Denver, and Rose Coghlan that of his wife, Nellie.

"It was just about that period," con-tinued Mr. Campbell, "that American fame by its constant use at the feasts playwrights began to take notice of the Gridiron Club in Washington, the field for melodrama, and thus it and is the favorite quotation when was that my father, Bartley Campbell, anybody wants to be witty and make incought out in Philadelphia, at his fun of melodrama.

, in London, and is also being presented | Chestnut Street Theatre, in 1879, the ness at the Park Theatre, simultaneously in Melbourne and Sydwhere "Seven Days Leave" is
playing, it would seem to indicate the playing, it would seem to indicate the playing it woul that old fashioned melodrams had at be a great run of melodrams, not only sen, and in the cast were such well of the war but on other timely themes. known players of those days as Maud The history of melodrama is inter-sting. There is no one in New York and Junius Brutus Booth. Then came tween playwright and a distinguished frama such as our fathers and fore-esting. There is no one in New York and Junius Brutus Flooth. Then came fathers knew had been in the Slough more capable of discussing it than the same author's story of the old



Fourtcenth Street Theatre in April. 'The World,' 'Youth' and 'In the 1882, and in the cast were Georgia Cayvan, Gus Levick and William J. Scanlon, who afterward became the famous Irish comedian and singer. Marie Bates, who is now and has been for Byron produced 'Across the Conti- many years with David Warfield, was in the cast, and she is the only sur-vivor of the original company. Edith Slave' has on the public is evidenced by the fact that it is still being played throughout America, and has been acted throughout the United States and Canada no less than 30,000 times. Probably this is a record equalled by no other play with the exception of 'Uncle Tom's Cabin.'

"It was in 'The White Slave,' by the way, that my father wrote his famous bombastic line: 'Rags are royal raiment when worn for Virtue's sake.' I remember my father telling me that when he wrote it he thought it was too bombastic, and struck it out from the original manuscript, but put it back at the last moment. That line is now In this play occurred the oft quoted carved on the granite shaft which line: 10 God, turn back Thy universe and give me yesterday.' Campbell in his native city of Pitts-

drama was having its vogue in the same successes of Wallack's the Union Square and the Fourteenth Street theatres were being reproduced in Lionel, were youngsters seven or eight Roston at the famous Boston Theatre years old they were invited to a dinby Eugene Tompkins. In fact, 'The Silver King,' 'Youth,' 'In the Ranks,' 'The Soudan,' 'The Lights o' London' and 'Romany Rye' all had long runs at the Boston Theatre and were toured throughout New England by the road organizations which operated from that renowned playhouse. And speaking of 'Romany Rye,' which was by

'Never shall I forget the night we spent with Gerty Heckett and the Romany Rye.' "Just about this time David Belasco was beginning to loom up out of the Western sun. In San Francisco he produced a melodrama under the title brought this to New York, where it was presented at the New Park Thealater known as the Herald Square, while Augustin Daly about this time transferred from the Drury Lane Theatre in London such melodramas by Cecil Raleigh as 'The Great Ruby' and

George R. Sims, the 'tag' of that play

is ever quoted by so-called wags:

"Digressing for a few moments: 1 recall E. S. Willard as making his first distinct hit by playing the Spider in 'The Silver King.' Mr. Willard was first of the so-called polished villains of the stage. He were a silk hat and a monocle and smoked a eigarette. It was also in this play at Wallack's that Herbert Kelcey, so recently deceased, appeared. At about the time that David Belasco was producing 'The Stranglers of Paris' Bartley Campbell was producing in 1882 at the California Theatre in San Francisco his Russian play 'Siberia.' This he brought down to Haverley's Theatre, New York, in the spring of 1883, which was about two years after the first performance in America of Victorien Sardou's Russlan melodrama The Exiles, which was played at the Edwin Booth Theatre, which stood at the corner of Twenty-third street and Fifth avenue,

Copperhead," in which Lionel Barrymore gives his remarkable impersonafamily of actors probably without parallel in the history of the American stage. The father of Ethel, Lionel and John Barrymore was Maurice Barrymore, prominent at the time Augustus Thomas was just beginning to write for the theatre.

The first play in which the father was individually featured was "The Burglar," by Augustus Thomas, a dramatization of a short story by Frances Hodgson Burnett. The first play in which Maurice Barrymore was starred was "Reckless Temple," by the same playwright. The first play in which Lionel Barrymore was starred was "The Other Girl," by the present dean of American dramatists, whose latest work, "The Copperhead," provides an acting opportunity illumined by the flash of the Barrymore genius.

John Barrymore said to Augustus Thomas on the memorable first night at the Shubert that his brother Lionel is unlike any other actor he ever saw. "He seems to check his personality like un overcoat whenever he goes into a part." And to none is this borne in more clearly than to those who at-tempt to have a word with the actor during a performance of "The Copperhead." It is Milt Shanks speaking, if all, for he lives the part until the end of the final great scene.

Afterward Mr. Barrymore is one of the pleasantest of stage folk, even if he is inclined to say very little about himself. A remark of his that is characteristic is something like this: "It is a great play and a great part, and am glad that everybody likes me in it, that is, if they do." That "if they lo" is the modest parenthesis that col-



SUE MAC MANAMY

BROOKLYN PLAYS.

"The Man Who Came Back," Jules Eckert Goodman's drama based on a story by John Flem-ing Wilson, will be the attraction at the Majestic Theatre this week. Henry Hull heads the

ors all the conversation of an actor who gives one of the great performances of the year.

Mention of the Barrymore and Thomas relation in play writing and acting that has been handed on from father to son recalled to Lionel Barrymore's recollection another item of interest in that curious history. When the three children, Ethel, John and ner party down on the water's edge at one of those quaint hotels that are no more. Augustus Thomas had just next Friday at the Cort Theatre, says written "Alabama."

Tom Patten, who is now the postmaster of New York, was there, with E. J. Henley, Augustus Thomas, Maurice Barrymore and Georgie Drew Barrymore, the mother of the three youngsters, Lionel Barrymore remembers distinctly the gayety of the event and that Augustus Thomas was showing the architect's plans of his house that was to be built out of the proceeds of "Alabama," if there were any, and there were. The plans contained a beautiful drawing of a well, and that well was just like the well in the ex-The Stranglers of Paris. He terior scene of the present play "The Copperhead." At the water's edge somebody said—was it Tom Patten? that the plans were excellent, but Mr. Thomas would never do the well. But he did reproduce the whole thing. which is one way of accounting for its

reproduction in the present play, where it is consecrated by grief and tears and becomes virtually a shrine.

MISS WARE'S REASON. She Has Theories About Shake-

speare. Helen Ware, who is to essay most exacting feminine role in the entire range of Shakespearlan drama -Lady Macbeth-in the Shakespeare Playhouse production of "Macbeth" actors want to play Shakespeare behighest tests for the actor's art.

"They exact all the resources an actor has," she declared the other morning at rehearsal at the Cort. "Emotion! Such a role as Lady Macbeth is more than an opportunity for elocutionary feats-it searches the Shakespeare, no serious minded player and natures of women differ much those present."

Can approach the task of presenting either in different grades of life or One day she forsook cast and camera Lady Macbeth anew with any lesser different centuries of history.

feeling than reverence.

AMUSEMENTS.

player has given. "This is my actual debut in Shake-

speare. Oh: of course every player of the art of acting. Shakespeare, teo, his or her career; but my field has been distinctly in the modern play, and in creating or playing women of vivid.

Helen Ware has been leading woman thetic understanding of the complexiagainst circumstance with passionate pire Theatre. wills and high courage. Very modern

in the morning newspaper.

sincerely and bring what I have to spirit—as the Shakespeare Playhouse public when they read that Miss Allen give that must, in the nature of defines it. I think every player who things (however deeply traditions afplays Lody Macbeth must feel in any and a half miles a minute.

HE TALK OF THE TOWN

THE MOST ABSORBING ANL

W. Theatre Magazine

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fect me), be different from those things conception of the character something of the mind and heart that any other of that indomitable vitality that Shakespeare has endowed her with. And all of this explains why I want to play

in creating or playing women of vivid, emotional force, good women, bad for Otis Skinner, for Robert Edeson women, but always roles that asked of and Arnold Daly, and has had her the actor in me a broad and sympa- share of the poetic drama in several notable productions, has written and ties in woman's nature. The sweet lectured on the stage. She was first and simple heroine has not been my starred in "The Third Degree" and has forte—but types like Annie Jeffries in appeared more recently in the all star The Third Degree' or Mary Turner in casts of Lew Fields's "Bosom Friends" Within the Law,' women battling and "A Celebrated Case," at the Em-

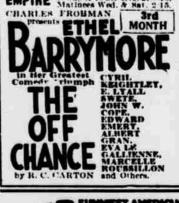
women to be sure, out of to-day and New York, the department store and famous as Mrs. Lawrence B, Sperry, tenement, and perhaps the daily drama heroine of an aerial honeymoon, apsoul. It asks 'What have you to bring to this role?' And, recalling the long Shakespeare's lines, the dignity of Fox fill production. When Director line of famous women of the stage estate of kings and queens and the R. A. Walsh left New York with his who have illuminated the complex innate superwoman qualities of Lady company—South America is the scene character of this great woman of Macbeth, I don't know that the hearts of the picture—Miss Allen was "among

without warning. For weeks there "I find the lines of Lady Macbeth was no hint of her whereabouts. The "But again I must come to the task very much alive and in 'the modern players were surprised as much as the

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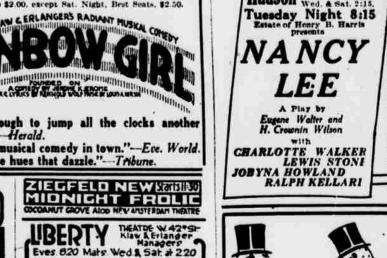
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